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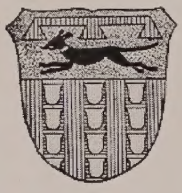


Donated By:

Peter & Mary Lou Vogt

REMBRANDT'S ETCHINGS

REMBRANDT'S ETCHINGS

AN ESSAY AND A CATALOGUE

With some Notes on the Drawings, by

ARTHUR M. HIND

WITH THIRTY-FOUR PLATES ILLUSTRATING THE DRAWINGS
& A COMPLETE SERIES OF REPRODUCTIONS (330) OF THE ETCHINGS

IN TWO VOLUMES
VOL. II
THE ILLUSTRATIONS

NEW YORK
CHARLES SCRIBNER'S SONS
1912

THE ETCHINGS REPRODUCED ARE NUMBERED ACCORDING TO THE CATALOGUE, AND PLACED AS NEARLY AS POSSIBLE IN THE SAME ORDER

1, II. REMBRANDT'S MOTHER: HEAD AND BUST THREE-QUARTERS R. 1623

2, II. REMBRANDT'S MOTHER: HEAD ONLY, FULL FACE. 1628

3. REMBRANDT BAREHEADED, WITH HIGH CURLY HAIR. (1628)

2*. REMBRANDT WITH A BROAD NOSE. (1628)

1. REMBRANDT BAREHEADED: A LARGE PLATE ROUGHLY ETCHED. 1629

4*. AGED MAN OF LETTERS. (1629)

5. PETER AND JOHN AT THE GATE OF THE TEMPLE: ROUGHLY ETCHED. (1629-30)

6. THE SMALL LION HUNT (WITH ONE LION). (1629-30)

, II. BEGGAR SEATED, WARMING HIS HANDS AT A CHAFING DISH. (1630)

7, I. BEGGAR MAN AND BEGGAR WOMAN CONVERSING
1630

9. BEGGAR LEANING ON A STICK, FACING L.
(1630)

10. BEGGAR IN A LONG CLOAK, SITTING IN AN ARM-CHAIR
(1630)

11, I. BEGGAR SEATED ON A BANK. 1630

12, I. BEGGAR WITH A WOODEN LEG. (1630)

13, I. BEGGAR MAN AND BEGGAR WOMAN BEHIND A BANK. (1630)

14. MAN IN CLOAK AND FUR CAP LEANING AGAINST A BANK
(1630)

15. BEGGAR IN A HIGH CAP, STANDING AND LEANING ON A STICK
(1630 OR LATER ?)

16. RAGGED PEASANT WITH HIS HANDS BEHIND HIM, HOLDING A STICK. (1630)

17, VI. THE FLIGHT INTO EGYPT. LATER STATE: PLATE CUT DOWN

17, I. THE FLIGHT INTO EGYPT: A SKETCH. (1630)

18, II. THE PRESENTATION IN THE TEMPLE: SMALL PLATE (1630)

19. THE CIRCUMCISION: SMALL PLATE. (1630)

20, II. CHRIST DISPUTING WITH THE DOCTORS: SMALL PLATE
1630

20, III. LATER STATE OF THE SAME

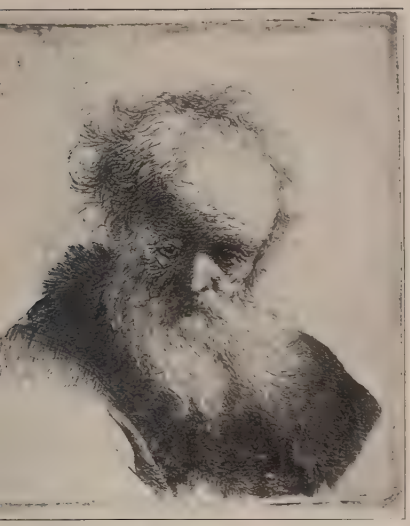
21, II. BUST OF A MAN (REMBRANDT'S FATHER?) IN FULL FACE, WEARING A CLOSE CAP. 1630

22, II. BUST OF A MAN (REMBRANDT'S FATHER?) WEARING A HIGH CAP, THREE QUARTERS R. 1630

23, III. BALD-HEADED MAN (REMBRANDT'S FATHER?) IN PROFILE R; HEAD ONLY; BUST ADDED AFTERWARDS. 1630

24, II. BALD-HEADED MAN (REMBRANDT'S FATHER?) IN PROFILE R; SMALL BUST. 1630

25. THREE STUDIES OF OLD MEN'S HEADS. (1630)

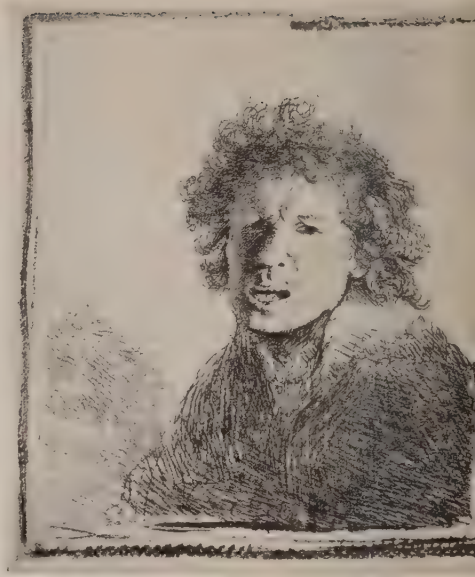


BUST OF AN OLD MAN WITH FLOWING BEARD AND WHITE SLEEVE. (1630)

27. BUST OF AN OLD MAN WITH FLOWING BEARD: THE HEAD BOWED FORWARD: L. SHOULDER UNSHADED. 1630

28. BUST OF AN OLD MAN WITH FLOWING BEARD: THE HEAD INCLINED THREE-QUARTERS R. 1630

30, *l.* REMBRANDT BAREHEADED, IN SHARP LIGHT FROM R., LOOKING OVER HIS SHOULDER: BUST. 1630



31, I. REMBRANDT BAREHEADED AND OPEN-MOUTH AS IF SHOUTING: BUST. 1630

32. REMBRANDT IN A CAP, OPEN-MOUTHED AND STARING: BUST IN OUTLINE. 1630

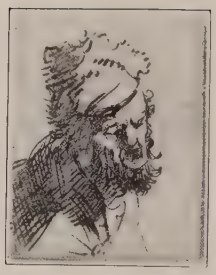
29, I. REMBRANDT IN A FUR-CAP: THE DRESS LIGHT: BUST. 1630

33. REMBRANDT BAREHEADED, WITH THICK CURLING HAIR AND SMALL WHITE COLLAR: BUST. (1630)

34, II. REMBRANDT IN A CAP, LAUGHING: BUST 1630

35. REMBRANDT BAREHEADED, LEANING FORWARD AS IF LISTENING: BUST. (1630)

36, I. REMBRANDT BAREHEADED, LEANING FORWARD: BUST LIGHTLY INDICATED (1630-31)



37, III. HEAD OF A MAN IN A FUR CAP, CRYING OUT. (1631)

39, II. HEAD OF A MAN IN A HIGH CAP. (1631)

41, I. SHEET OF STUDIES OF MEN'S HEADS. (1631)

41, D. III

41, C. VI

41, A. V.

41, B. V

41, E. VII

41. A–E. SEPARATE IMPRESSIONS OF No. 41 FROM THE DIVIDED PLATE

38, I. THE BLIND FIDDLER. 1631

40. A POLANDER STANDING WITH A STICK. 1631

40. A POLANDER STANDING WITH A STICK. (M., COPY No. 2)

42. DIANA AT THE BATH. (1631)

43. II. NAKED WOMAN SEATED ON A MOUND. (1631)

41, III. JUPITER AND ANTIOPE: THE SMALLER PLATE. (1631)

43, III (?) NAKED WOMAN SEATED ON A MOUND. LATE STATE

47, I. BUST OF AN OLD BEARDED MAN LOOKING DOWN, THREE-QUARTERS R.
1631

48, I. BUST OF AN OLD MAN WITH FLOWING BEARD: HEAD NEARLY ERECT: EYES CAST DOWN: LOOKING SLIGHTLY L. 1631

49, II. BUST OF AN OLD MAN WITH FUR CAP AND FLOWING BEARD: NEARLY FULL FACE: EYES DIRECT. (1631)

50, I. REMBRANDT'S MOTHER WITH HAND ON CHEST: SMALL BUST. 1631

51, II. REMBRANDT'S MOTHER, SEATED FACING R., IN AN ORIENTAL HEAD-DRESS. 1631

52, III (?). REMBRANDT'S MOTHER, SEATED AT A TABLE, LOOKING R. (1631)

53, III. BEARDED MAN (REMBRANDT'S FATHER?) IN FURRED ORIENTAL CAP AND ROBE: HALF-LENGTH. 1631

55, I. REMBRANDT WITH LONG BUSHY HAIR (1631)

56. REMBRANDT IN A HEAVY FUR CAP. 1631

57. REMBRANDT WEARING A SOFT CAP. (1631)

58. REMBRANDT WITH CAP PULLED FORWARD. (1631)

54, I. REMBRANDT WEARING A SOFT HAT, COCKED.
EARLY STATE. 1631

54, VI. REMBRANDT WEARING A SOFT HAT, COCKED. LATER STATE. 1631

60, II. REMBRANDT WITH BUSHY HAIR AND CONTRACTED EYE-BROWS. 1631

59. REMBRANDT WITH FUR CAP, IN AN OVAL BORDER. (1631)

62, II. REMBRANDT IN A SLANT FUR CAP 1631

61, II. REMBRANDT BAREHEADED, THE LIGHT FALLING FROM THE R. (1631)

† 64, I. REMBRANDT WITH A JEWEL IN HIS CAP. (1631)

63, V. REMBRANDT IN A CLOAK WITH FALLING COLLAR. 1631

† 65, I. BUST OF A YOUNG MAN IN A CAP 1631

66, I. REMBRANDT IN A DARK CLOAK AND CAP (1631)

68, III. GROTESQUE PROFILE: MAN IN A HIGH CAP. (1631)

67. REMBRANDT(?) SCOWLING, IN AN OCTAGON. (1631)

† 70. BUST OF A SNUB-NOSED MAN IN A CAP. 1631

† 71. BUST OF A MAN IN A CAP, BOUND ROUND THE EARS AND CHIN. (1631)

73, IV. BEGGAR WITH HIS L. HAND EXTENDED. 1631

72, III. BEGGAR WITH A STICK WALKING L. 1631

69, IV. PEASANT WITH HIS HANDS BEHIND HIS BACK. 1631

71, I. THE BLINDNESS OF TOBIT: A SKETCH. (1631)

77. V. THE LEPER ("LAZARUS KLAP"). 1631

75. II. SEATED BEGGAR AND HIS DOG. 1631

77*. A STOUT MAN IN A LARGE CLOAK. (1631)

77*. BEGGAR MAN AND BEGGAR WOMAN. (1631)

† 76, II. OLD WOMAN SEATED IN A COTTAGE WITH A STRING OF ONIONS ON THE WALL. 1631

78. I. TWO BEGGARS TRAMPING TOWARDS THE R. EARLY STATE. (1631)

78. II. THE SAME. LATE STATE

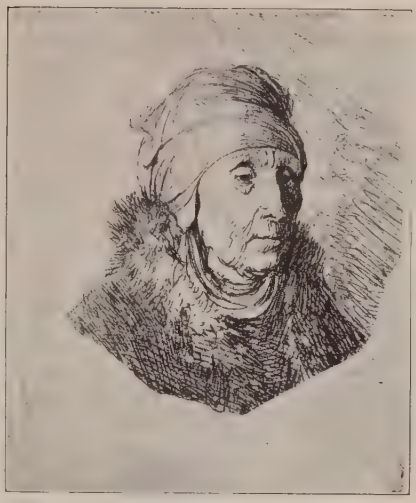
78.* TWO STUDIES OF BEGGARS. (1631)

79. IV. BEGGAR WITH A CRIPPLED HAND LEANING ON A STICK. (1631)

80. II. OLD BEGGAR WOMAN WITH A GOURD. (1631)

† 81. BEGGAR STANDING LEANING ON A STICK (1631)

† 82, II. BUST OF AN OLD WOMAN IN FURRED CLOAK AND HEAVY HEAD-DRESS. 1631

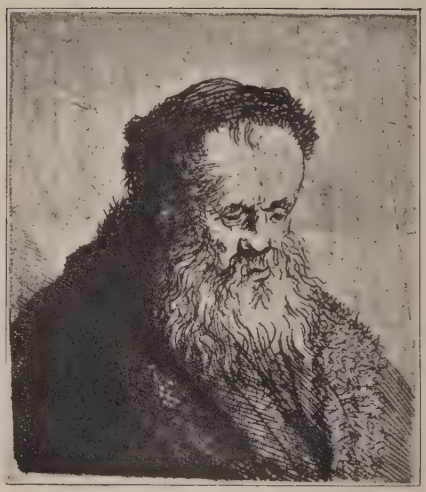


† 83, II. BUST OF AN OLD WOMAN IN A HIGH HEAD-DRESS BOUND ROUND THE CHIN. (1631)

† 83, I. BUST OF A BALD MAN (REMBRANDT'S FATHER?) IN A FUR CLOAK. 1631

† 84, III. BUST OF A BEARDLESS MAN (REMBRANDT'S FATHER?) IN A FUR CLOAK AND CAP. 1631

† 86, I. BUST OF A BALD MAN LOOKING DOWN, GRINNING. 1631



† 87, II. BUST OF BEARDED OLD MAN WITH HIGH FOREHEAD AND CLOSE CAP. 1631

† 88, II. BUST OF AN OLD MAN LOOKING DOWN, WITH WAVY HAIR AND BEARD. (1631)

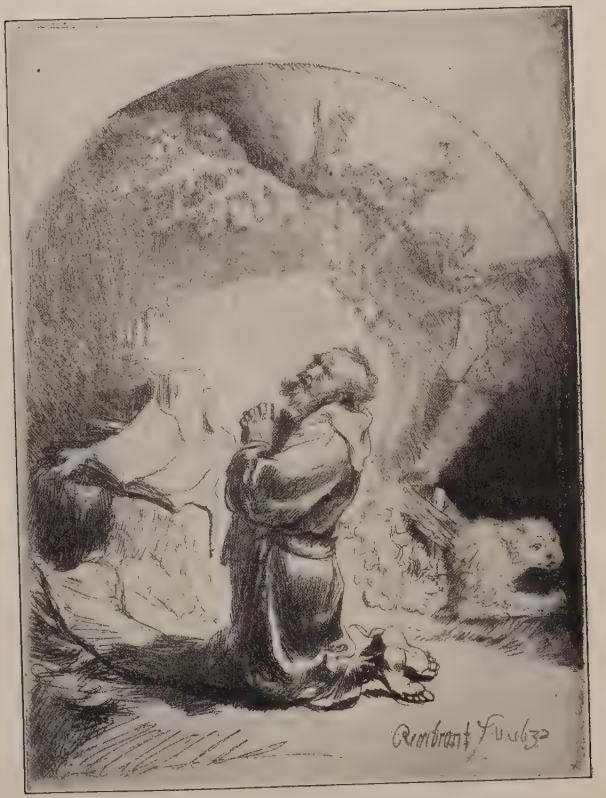
† 89, II. SMALL BUST OF BEARDED MAN LOOKING DOWN, WITH EYES NEARLY CLOSED. (1631?)

90. II. SHEET OF STUDIES: HEAD OF REMBRANDT, BEGGAR COUPLE, HEADS OF OLD MAN AND OLD WOMAN, ETC. (1632)

† 91. REMBRANDT'S MOTHER IN WIDOW'S DRESS AND BLACK GLOVES. (1632?)

92, II. OLD MAN SEATED, WITH FLOWING BEARD, FUR CAP AND VELVET CLOAK. (1632)

93. MAN STANDING IN ORIENTAL COSTUME AND PLUMED FUR CAP. 1632



94, III. ST. JEROME PRAYING: ARCHED PRINT. 1632

95. THE HOLY FAMILY. (1632)

96 III. THE RAISING OF LAZARUS: THE LARGER PLATE. (1632)

97. II. THE RAT-KILLER. 1632

98. VI. POLANDER LEANING ON A STICK. (1632)

99. A TURBANED SOLDIER ON HORSEBACK. (1632)

100, II. A CAVALRY FIGHT. (1632-33)

101, III (OR IV?) THE GOOD SAMARITAN. 1633

102. THE DESCENT FROM THE CROSS: FIRST PLATE. 1633

103. THE DESCENT FROM THE CROSS: SECOND PLATE. 1633

104. JOSEPH'S COAT BROUGHT TO JACOB. (1633)

105, I. THE FLIGHT INTO EGYPT: SMALL PLATE
1633

106, II. THE SHIP OF FORTUNE. 1633

107. II. REMBRANDT'S MOTHER IN A CLOTH HEAD-DRESS. 1633

108. II. REMBRANDT IN A CAP AND SCARF. 1633

109. II. REMBRANDT WITH RAISED SABRE. 1634

110, I. REMBRANDT WITH PLUMED HAT AND LOWERED SABRE. FIRST STATE. 1634

110, III. REMBRANDT WITH PLUMED HAT AND LOWERED SABRE. LATER STATE (PLATE CUT DOWN)

111. I (?) JAN CORNELIS SYLVIUS (?) 1634

112. REMBRANDT'S WIFE SASKIA, WITH PEARLS IN HER HAIR. 1634

113, II. WOMAN READING. 1634

116. TWO TRAMPS. A MAN AND A WOMAN. (1634)

117. SHEET OF TWO SLIGHT STUDIES: ONE, OF TWO PEASANTS. (1634)

115. A PEASANT: THE OTHER OF THE PAIR, REPLYING. 163(4)

114. A PEASANT: ONE OF A PAIR, CALLING OUT. 1634

119, II. ST. JEROME READING. 1634

120. I. THE ANGEL APPEARING TO THE SHEPHERDS. UNFINISHED STATE. 1634

120, III. THE ANGEL APPEARING TO THE SHEPHERDS. COMPLETED STATE

121. CHRIST AT EMMAUS: THE SMALLER PLATE. 1634

122, II. CHRIST AND THE WOMAN OF SAMARIA: AMONG RUINS. 1634

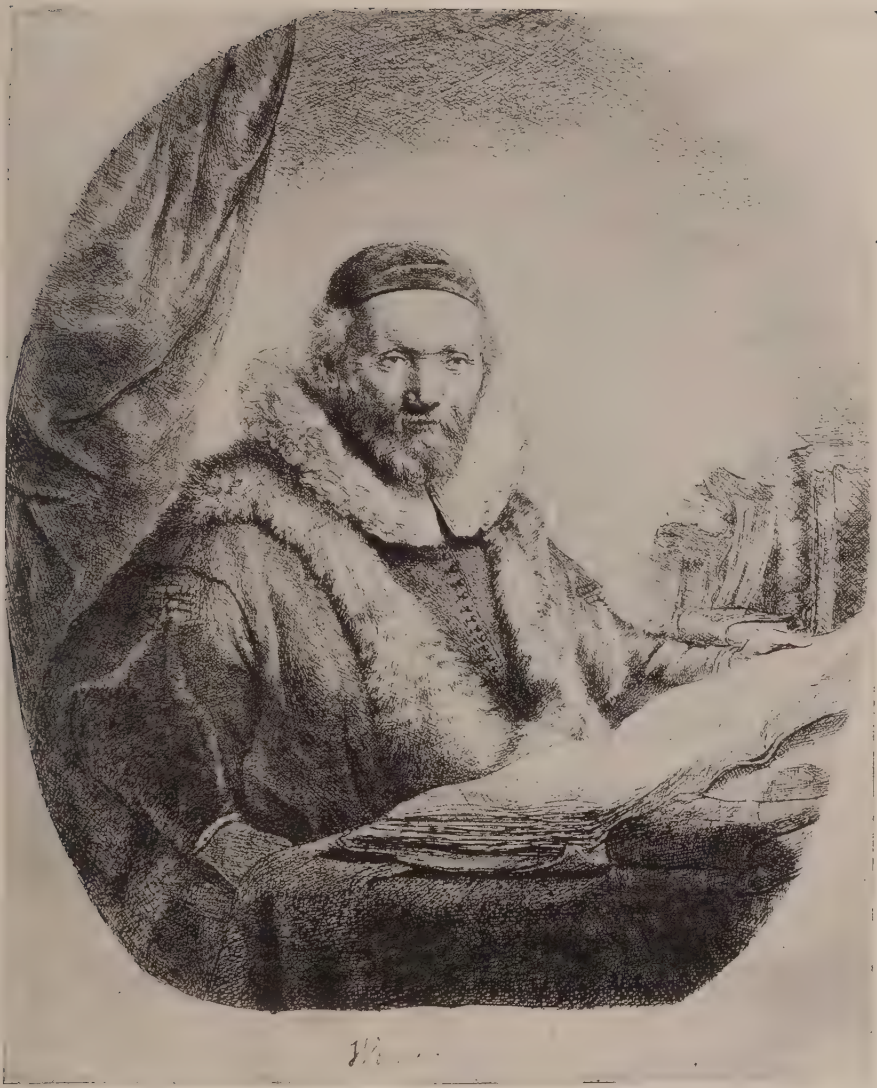
126, I. CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE. 1635

123. THE CRUCIFIXION. (1634)

124, II. THE TRIBUTE-MONEY. (1634)

125. THE STONING OF S. STEPHEN. 1635

127, IV. GIRL WITH HAIR FALLING ON HER SHOULDERS (THE "GREAT JEWISH BRIDE"). 1635



128, I. JAN UYTENBOGAERT, PREACHER OF THE SECT OF ARMINIAN REMONSTRANTS. 1635

129. OLD WOMAN SLEEPING. (1635-7)

130. OLD BEARDED MAN IN A HIGH FUR CAP, WITH CLOSED EYES. (1635)

131, II. THE FIRST ORIENTAL HEAD (REMBRANDT'S FATHER?) 1635

132. THE SECOND ORIENTAL HEAD (REMBRANDT'S FATHER?) (1635)

133. THE THIRD ORIENTAL HEAD. 1635

134, II. THE FOURTH ORIENTAL HEAD. (1635)

† 135. HEAD OF AN OLD MAN
IN A HIGH FUR CAP. (1635)

136. BALD OLD MAN WITH A SHORT BEARD
(1635)

† 137, I. CURLY-HEADED MAN WITH
A WRY MOUTH. (1635)

138. POLANDER STANDING WITH ARMS FOLDED. (1635)

139. THE QUACKSALVER. 1635

141, II. THE PANCAKE WOMAN. 1635

140. ST. JEROME KNEELING IN PRAYER. 1635

† 142, I. THE STROLLING MUSICIANS. (1635)

143, IV. CHRIST BEFORE PILATE. 1635-6

144, II. REMBRANDT AND HIS WIFE SASKIA. 1636

145. STUDIES OF THE HEAD OF SASKIA AND OTHERS. 1636

146, II (?) MANASSEH BEN ISRAEL, JEWISH AUTHOR. 1636

147. THE RETURN OF THE PRODIGAL SON. 1636

149. ABRAHAM CASTING OUT HAGAR AND ISHMAEL. 1637

148. II. ABRAHAM CARESSING ISAAC. (1637)

150. BEARDED MAN WEARING A VELVET CAP WITH A JEWEL CLASP. 1637

151, II. YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM
1637

152, II. THREE HEADS OF WOMEN, ONE ASLEEP. 1637

153, I. THREE HEADS OF WOMEN, ONE LIGHTLY-ETCHED. FIRST STATE (SHOWING ONE HEAD ONLY). (1637)

153, II. THREE HEADS OF WOMEN, ONE LIGHTLY ETCHED. (1637)

154. STUDY OF SASKIA AS S. CATHERINE. 1638

155. SHEET WITH TWO STUDIES: A TREE AND THE UPPER PART OF A HEAD WEARING A VELVET CAP. (1638)

158. MAN IN A BROAD-BRIMMED HAT AND RUFF.
1630 (OR 1638?)

157, I. REMBRANDT IN A FLAT CAP WITH A SHAWL ABOUT HIS SHOULDERS. (1638)

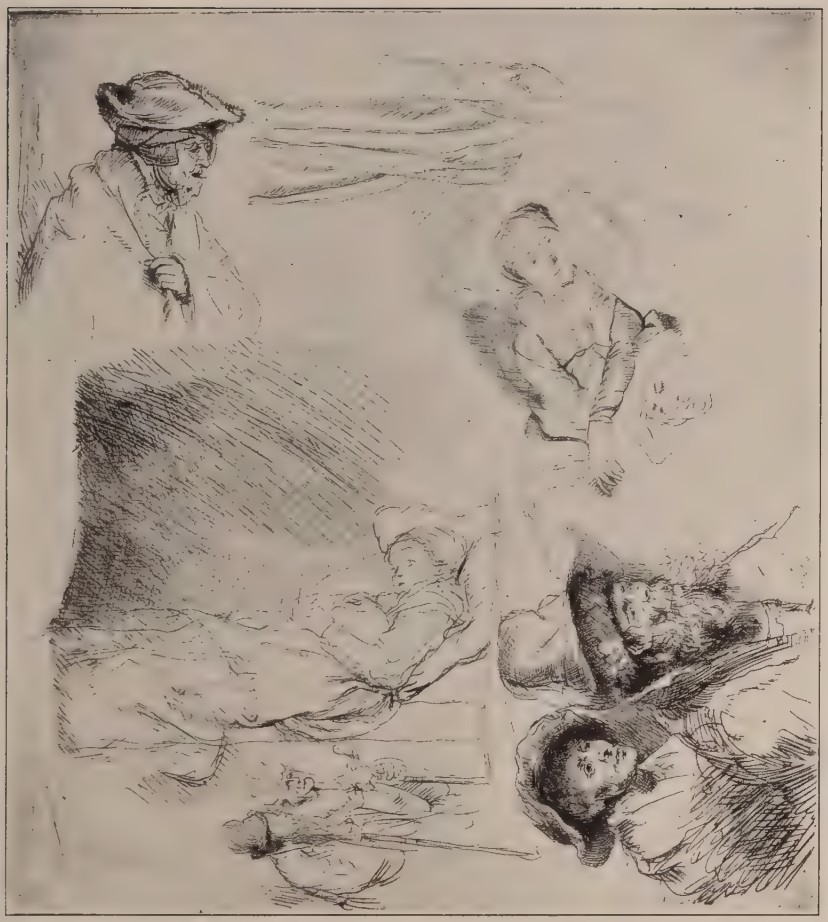
156. REMBRANDT IN VELVET CAP AND PLUME, WITH AN EMBROIDERED DRESS. 1638

150. II. ADAM AND EVE. 1638

160. III. JOSEPH TELLING HIS DREAMS. 1638

161. II (OR LATER). THE DEATH OF THE VIRGIN. 1639

162, II. THE PRESENTATION IN THE TEMPLE. (1639 OR LATER?)



163. SHEET OF STUDIES, WITH A WOMAN LYING ILL IN BED, ETC. (1639)

166. THE SKATER. (1639)

164. A PEASANT IN A HIGH CAP, STANDING LEANING ON A STICK
1639

165. DEATH APPEARING TO A WEDDED COUPLE FROM AN OPEN GRAVE. 1639

167, I. JAN UYTENBOGAERT, RECEIVER-GENERAL (THE "GOLD-WEIGHER"). UNFINISHED. 1639

167, III. JAN UYTENBOGAERT, RECEIVER-GENERAL (THE "GOLD-WEIGHER"). FINISHED STATE. 1639

168, I. REMBRANDT LEANING ON A STONE-SILL. TOUCHED IMPRESSION. 1639

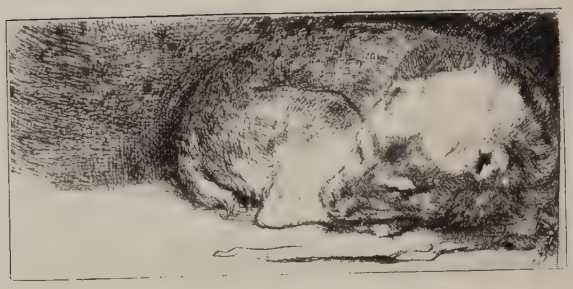
169, II. OLD MAN SHADING HIS EYES WITH HIS HAND. (1639)

170, I. OLD MAN WITH A DIVIDED FUR CAP. 1640

171, II. THE BEHEADING OF JOHN THE BAPTIST. 1640

172. THE TRIUMPH OF MORDECAI. (1640 OR LATER?)

173, II. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES: AN OVAL PLATE
(1640 OR LATER?)



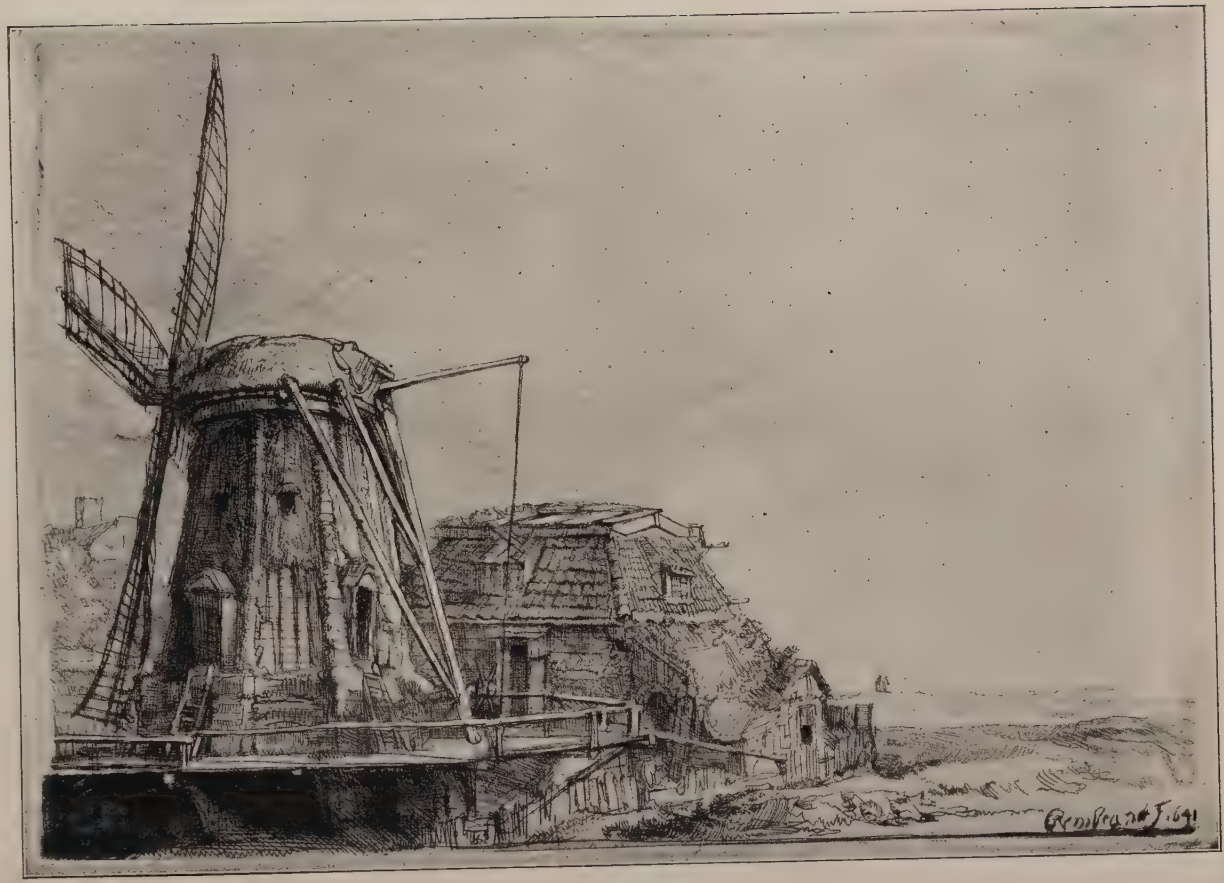
174, III. SLEEPING PUPPY. (1640)

175. SMALL GREY LANDSCAPE. (1640)

176, II. VIEW OF AMSTERDAM. (1640)

177. LANDSCAPE WITH A COTTAGE AND HAY-BARN. 1641

178. LANDSCAPE WITH A COTTAGE AND A LARGE TREE. 1641



179. THE WINDMILL. 1641

180, II. THE SMALL LION HUNT (WITH TWO LIONS). (1461)

181, II. THE LARGE LION HUNT. 1641

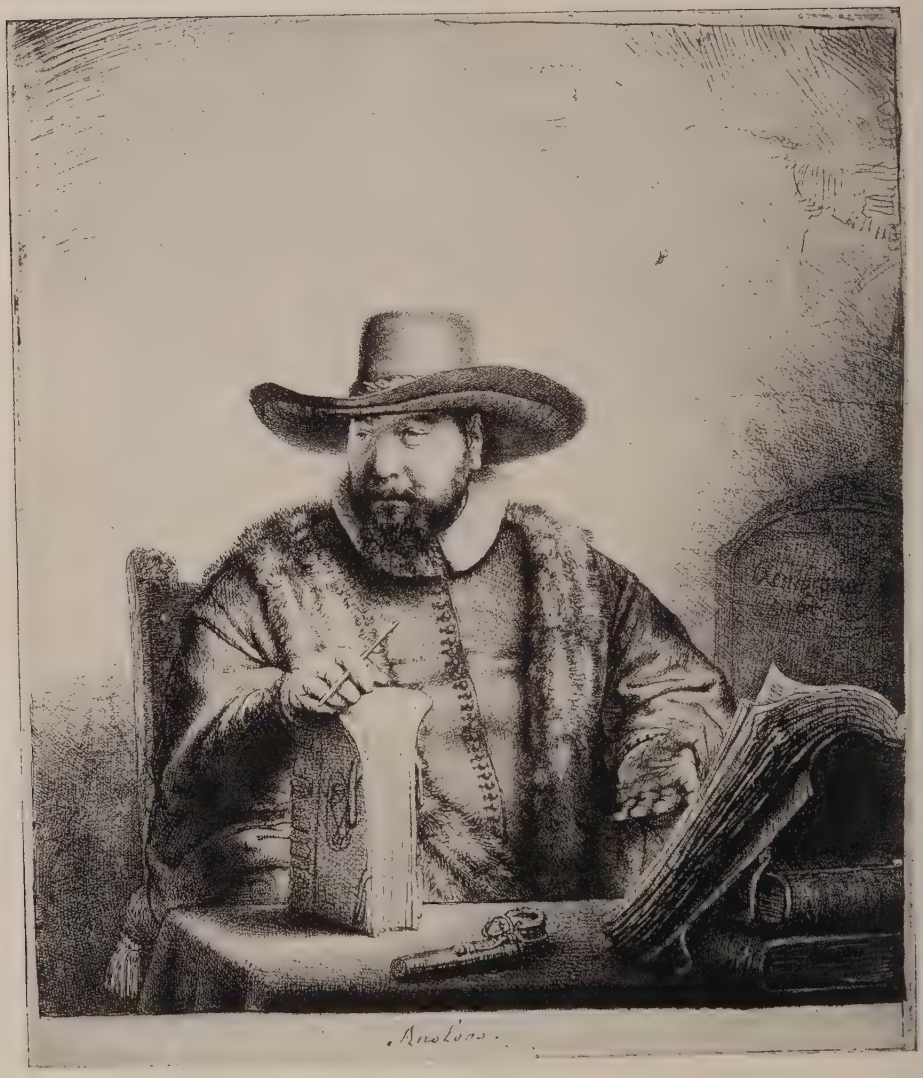
182, II. THE BAPTISM OF THE EUNUCH. 1641

188. JACOB AND LABAN (?). 1641

184. THE SPANISH GIPSY. (1641)

185, III. THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS. 1641

186. VIRGIN AND CHILD IN THE CLOUDS. 1641



187, III. CORNELIS CLAESZ ANSLO, MENNONITE PREACHER, 1641

188. PORTRAIT OF A BOY IN PROFILE. (1641)

190, I. THE CARD-PLAYER. 1641

189, II. MAN AT A DESK WEARING CROSS AND CHAIN. 1641

191, I. MAN DRAWING FROM A CAST. (1641)

192. WOMAN AT A DOOR-HATCH TALKING TO A MAN AND CHILDREN. 1641

193, II. THE VIRGIN WITH THE INSTRUMENTS OF THE PASSION
(1641)

194. MAN IN AN ARBOUR. 1642

195. GIRL WITH A BASKET. (1642)

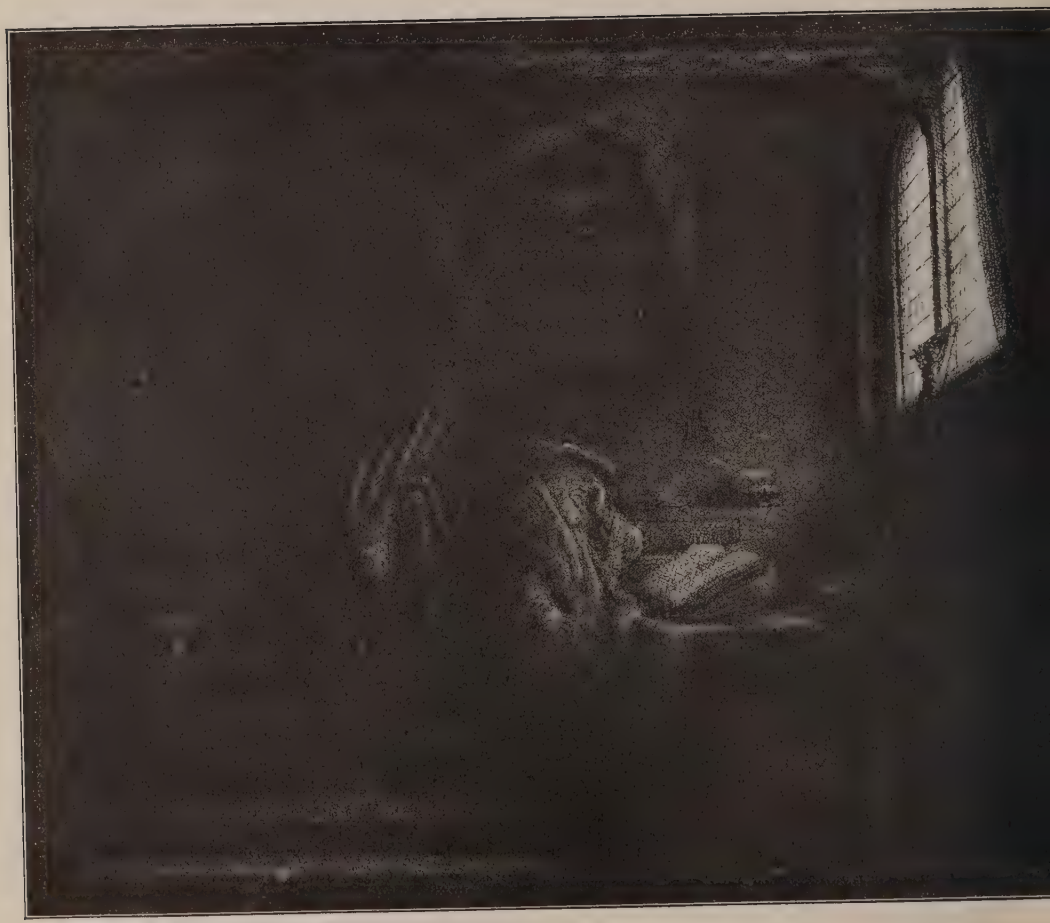
196. SICK WOMAN WITH A LARGE WHITE HEAD-DRESS (SASKIA). (1642)

197. WOMAN IN SPECTACLES READING. (1642)

200, IV. THE FLUTE-PLAYER (L'ESPIÈGLE). 1642

198, I. THE RAISING OF LAZARUS: THE SMALLER PLATE. 1642

199. THE DESCENT FROM THE CROSS: A SKETCH. 1642



201, I. S. JEROME IN A DARK CHAMBER. 1642

202. STUDENT AT A TABLE BY CANDLE-LIGHT. (1642)

203, II. COTTAGE WITH A WHITE PALING. 1642

204, I. THE HOG. 1643

205. THE THREE TREES. 1643

208, III. THE REST ON THE FLIGHT. (1644)

206. THE SHEPHERD AND HIS FAMILY. 1644

209, II. SIX'S BRIDGE. 1645

210. THE OMVAL. 1645

212. COTTAGES BESIDE A CANAL: WITH A CHURCH AND SAILING-BOAT. (1645)

213. LANDSCAPE WITH FARM BUILDINGS AND A MAN SKETCHING. (1645)

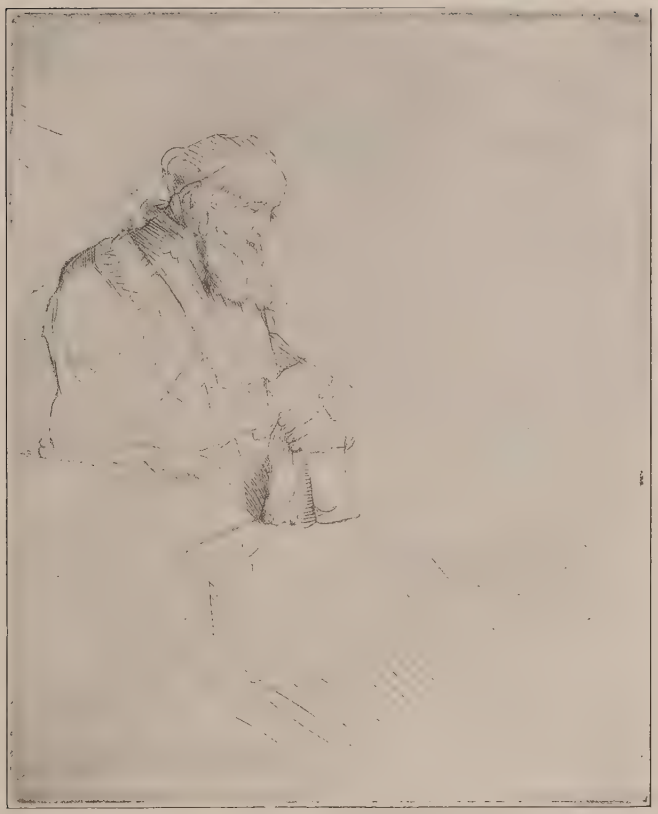
211. I. THE BOAT-HOUSE. 1645

214. ABRAHAM AND ISAAC. 1645

215. CHRIST CARRIED TO THE TOMB. (1645)

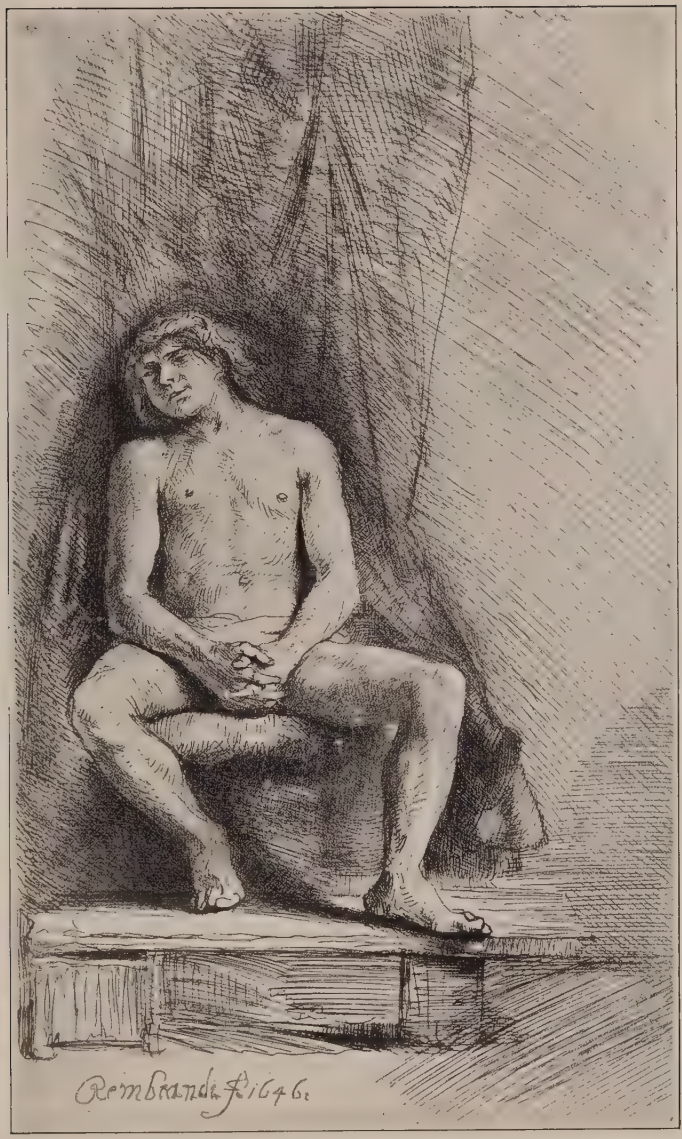
216. THE REST ON THE FLIGHT: LIGHTLY ETCHED. 1645

217. ST. PETER IN PENITENCE. 1645



218. OLD MAN IN MEDITATION, LEANING ON A BOOK. (1645)

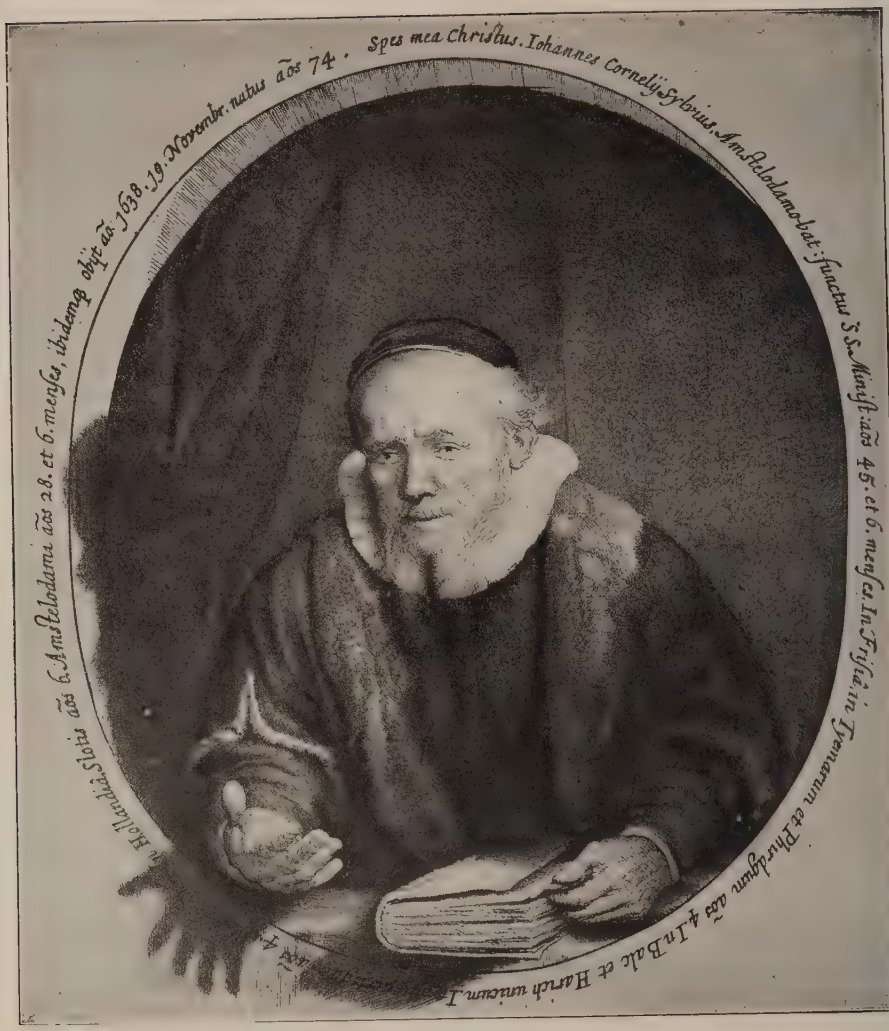
219. BEGGAR WOMAN LEANING ON A STICK. 1646



220, I. STUDY FROM THE NUDE: MAN SEATED BEFORE A CURTAIN. 1646

221. STUDY FROM THE NUDE: MAN SEATED ON THE GROUND WITH ONE LEG EXTENDED. 1646.

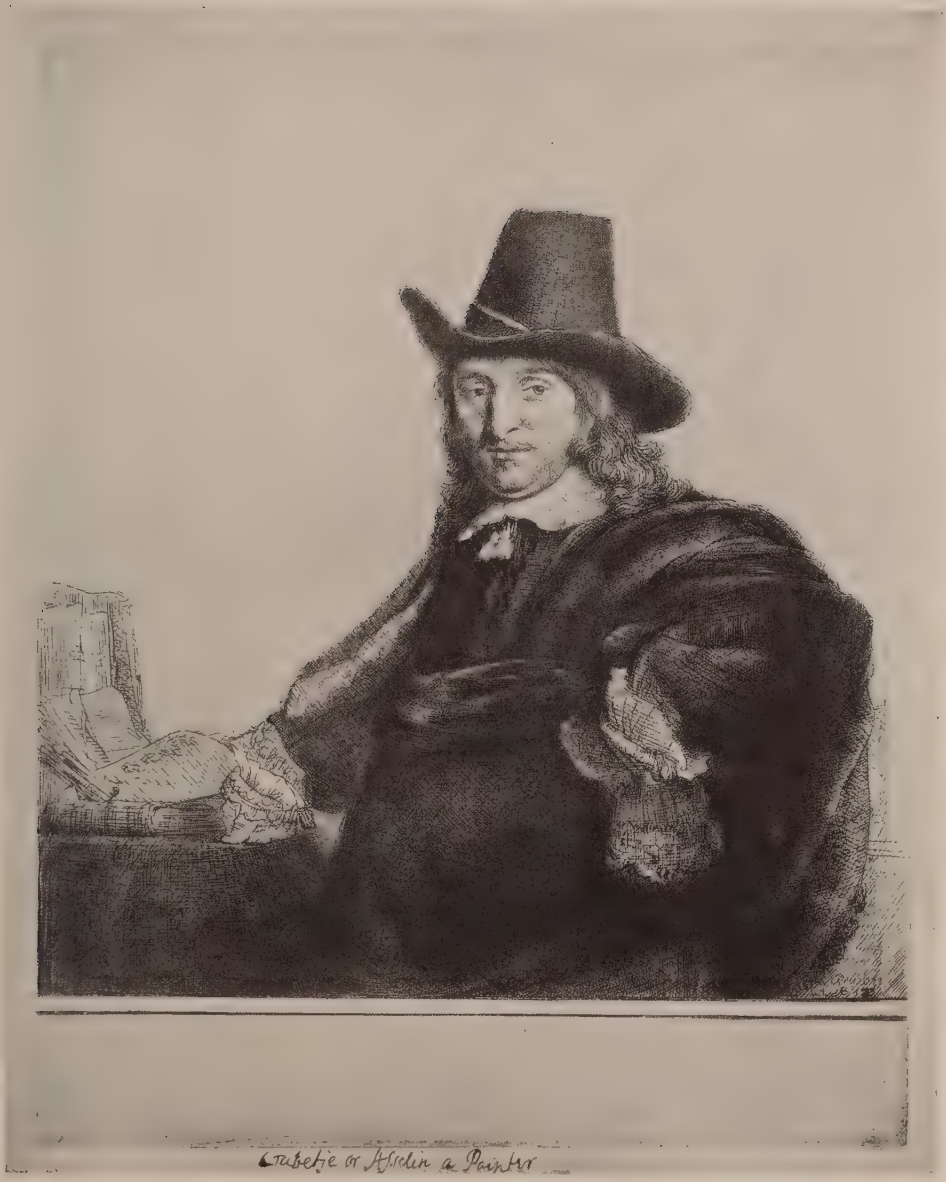
222. III. STUDIES FROM THE NUDE: ONE MAN SEATED AND ANOTHER STANDING. (1646)



225, II. JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT. 1646

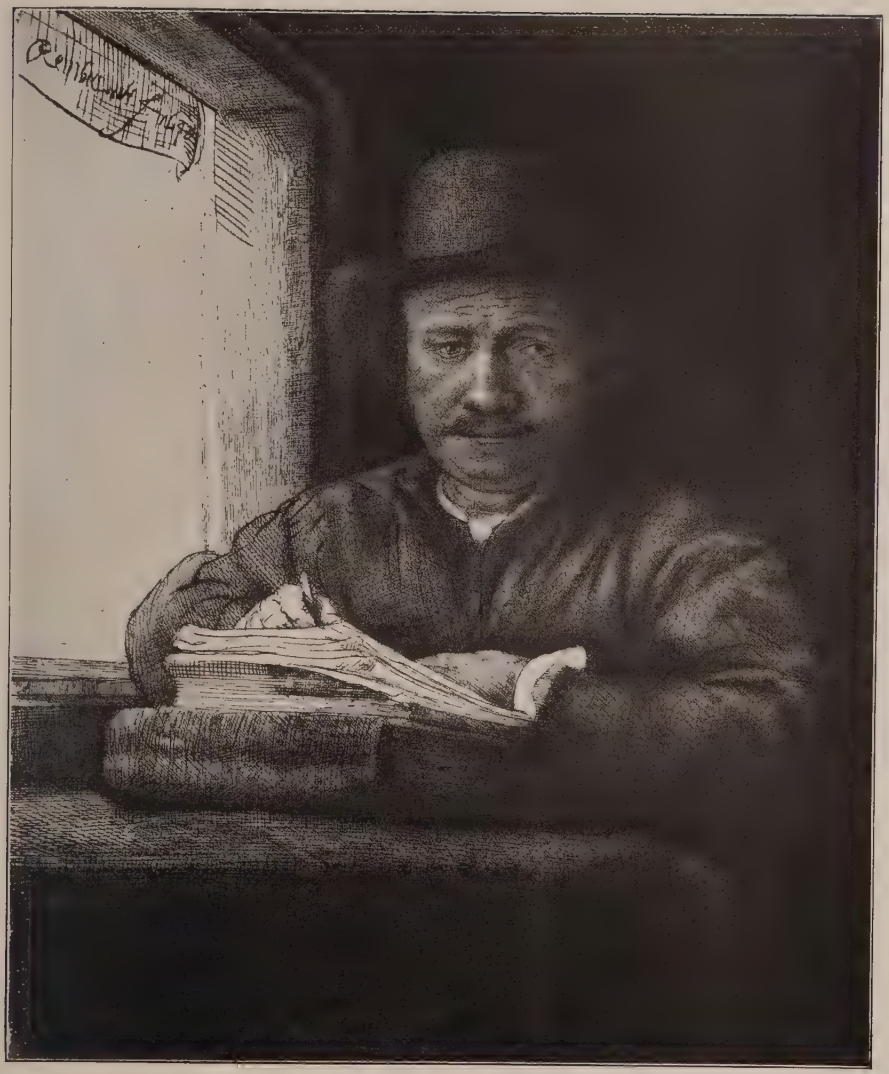
226, II. EPHRAIM BONUS, JEWISH PHYSICIAN. 1647

227, I. JAN ASSELYN, PAINTER. FIRST STATE. (1647)



227, III. JAN ASSELYN, PAINTER. LATER STATE

228, II. JAN SIX. 1647



220, II. REMBRANDT DRAWING AT A WINDOW. 1648

230. SHEET OF STUDIES WITH THE HEAD OF REMBRANDT. A BEGGAR MAN, WOMAN AND CHILD. (1648)

231, II. THE ARTIST DRAWING FROM A MODEL: UNFINISHED PLATE. (1648 OR LATER?)

232, II. S. JEROME BESIDE A POLLARD WILLOW. 1648

233, II. BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE. 1648

234, I. JEWS IN SYNAGOGUE. 1648

235, IV. MEDEA: OR THE MARRIAGE OF JASON AND CREUSA. 1648

237. THE INCREDULITY OF THOMAS. 1650

236, II. CHRIST, WITH THE SICK AROUND HIM, RI

TTLE CHILDREN. (THE "HUNDRED GUILDER PRINT.") (1649)

238, II. CANAL WITH AN ANGLER AND TWO SWANS. 1650

239, II. CANAL WITH A LARGE BOAT AND BRIDGE. 1650

241, II. LANDSCAPE WITH A HAY-BARN AND A FLOCK OF SHEEP, 1650

240, I. LANDSCAPE WITH A COW DRINKING. (1650)

242, II. LANDSCAPE WITH A MILKMAN. (1650)

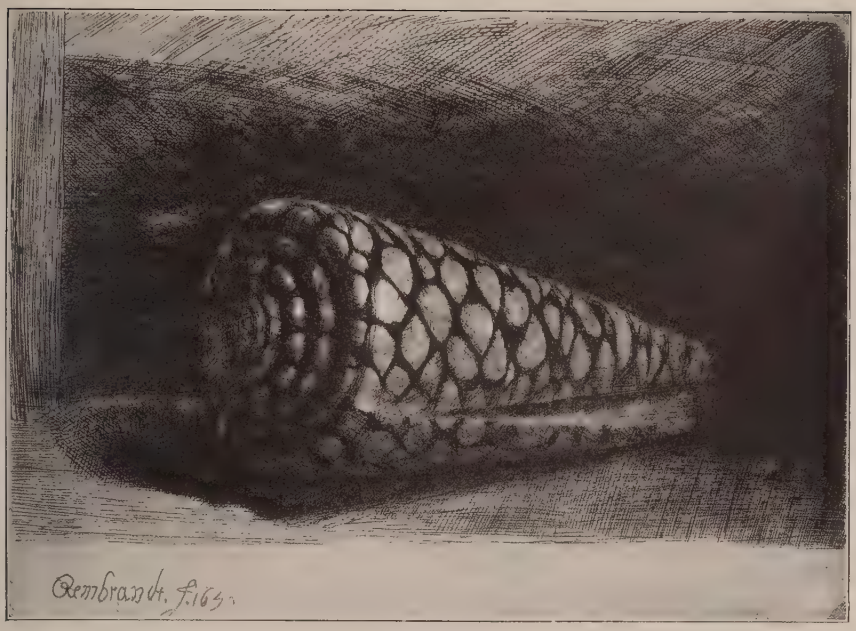
243, II. LANDSCAPE WITH AN OBELISK. (1650)

244, IV. LANDSCAPE WITH TREES, FARM-BUILDINGS, AND A TOWER. (1650)

245, III. LANDSCAPE WITH A SQUARE TOWER. 1650

249. THE GOLDWEIGHER'S FIELD. 1651

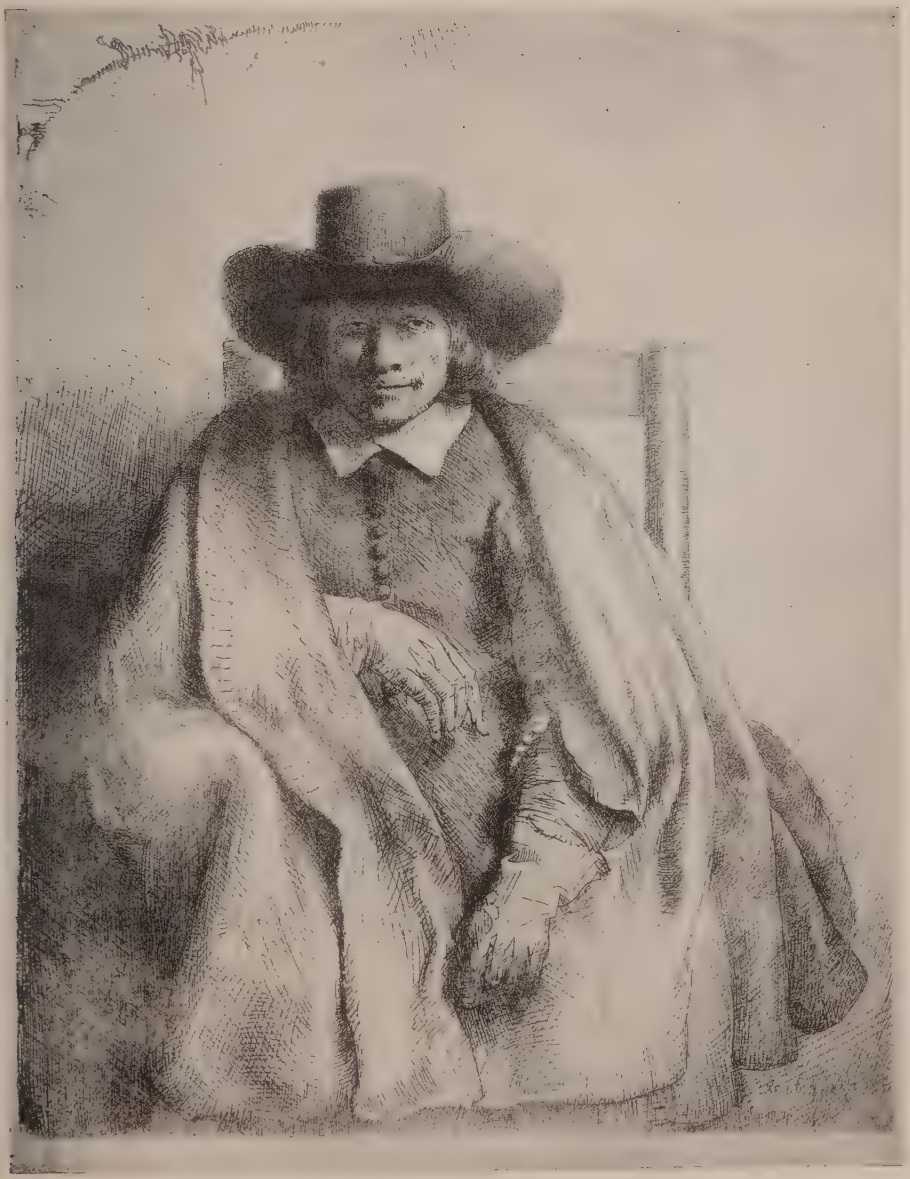
246, III. LANDSCAPE WITH THREE GABLED COTTAGES BESIDE A ROAD



248, II. THE SHELL. 1650

247. THE BULL. 165(0)

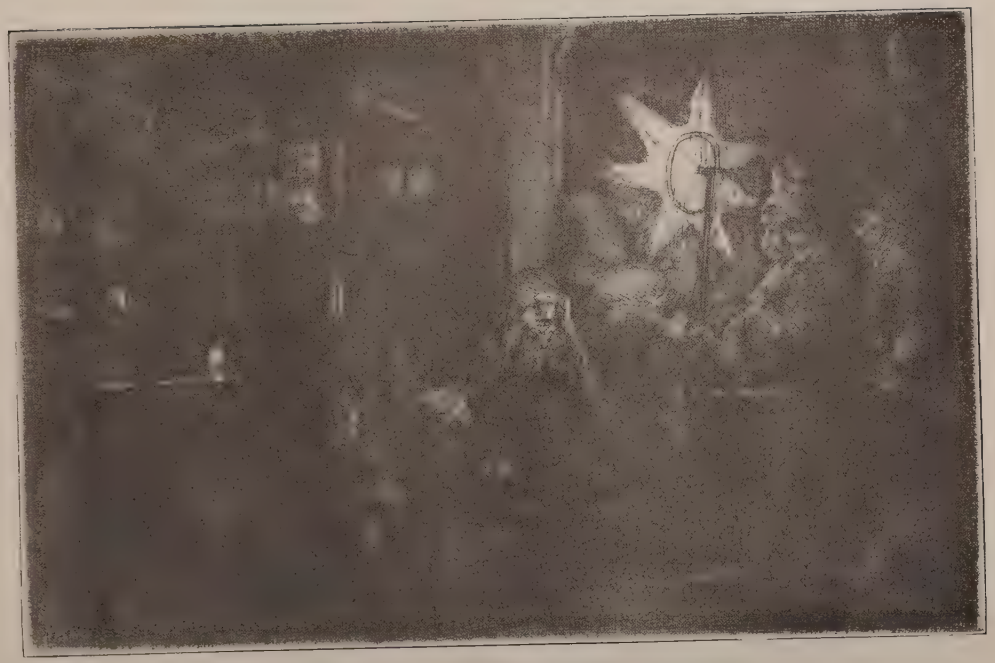
250, II? THE BATHERS. 1651



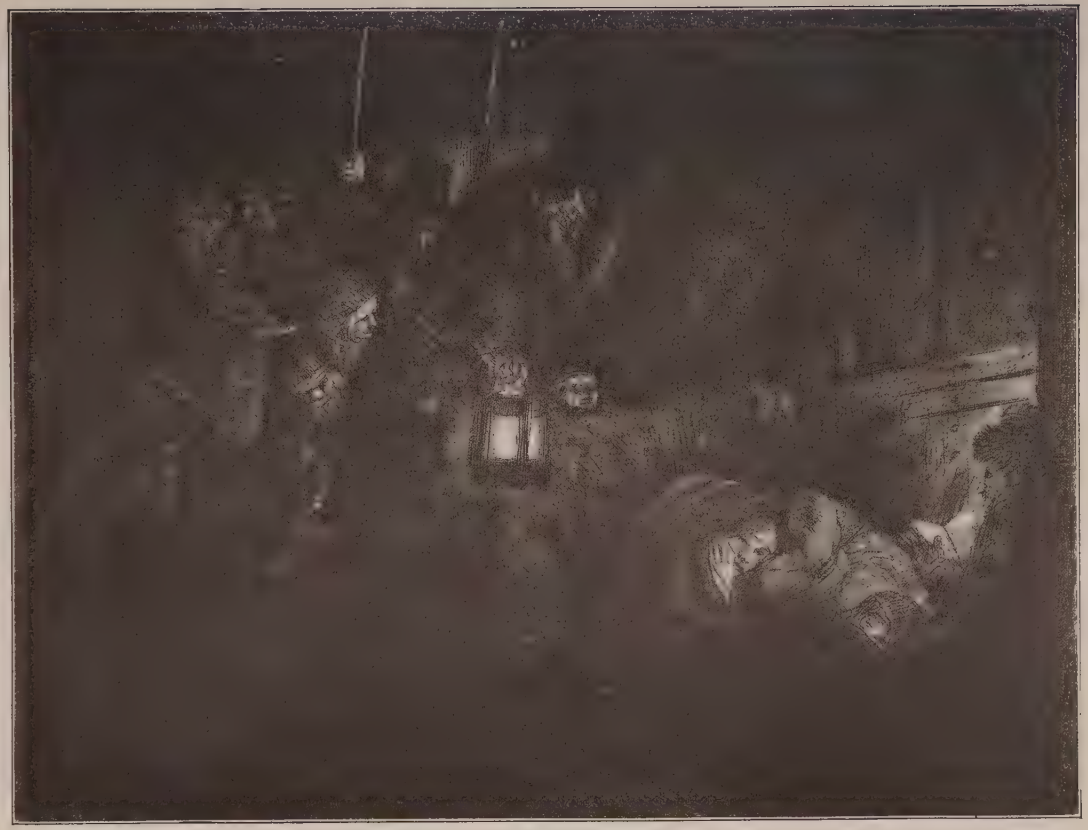
251, V. CLEMENT DE JONGHE, PRINTSELLER AND ARTIST. 1651

252. THE BLINDNESS OF TOBIT: THE LARGER PLATE. 1651

253. I. THE FLIGHT INTO EGYPT: A NIGHT PIECE. 1651



234. THE STAR OF THE KINGS: A NIGHT PIECE. (1652)



255, VII. ADORATION OF THE SHEPHERDS: A NIGHT PIECE. (1652)

256. CHRIST PREACHING ("LA PETITE TOMBE"). (1652)

257, I. CHRIST DISPUTING WITH THE DOCTORS: A SKETCH. 1652

258, I. DAVID IN PRAYER. 1652

259. PEASANT FAMILY ON THE TRAMP. (1652)

260, II. FAUST IN HIS STUDY, WATCHING A MAGIC DISK. (1652)

261. TITUS VAN RYN, REMBRANDT'S SON. (1656)

262. SHEET OF STUDIES, WITH A WOOD AND PALING, PART OF TWO HEADS, AND A HORSE AND CART. (1652)

264. LANDSCAPE WITH A ROAD BESIDE A CANAL. (1652)

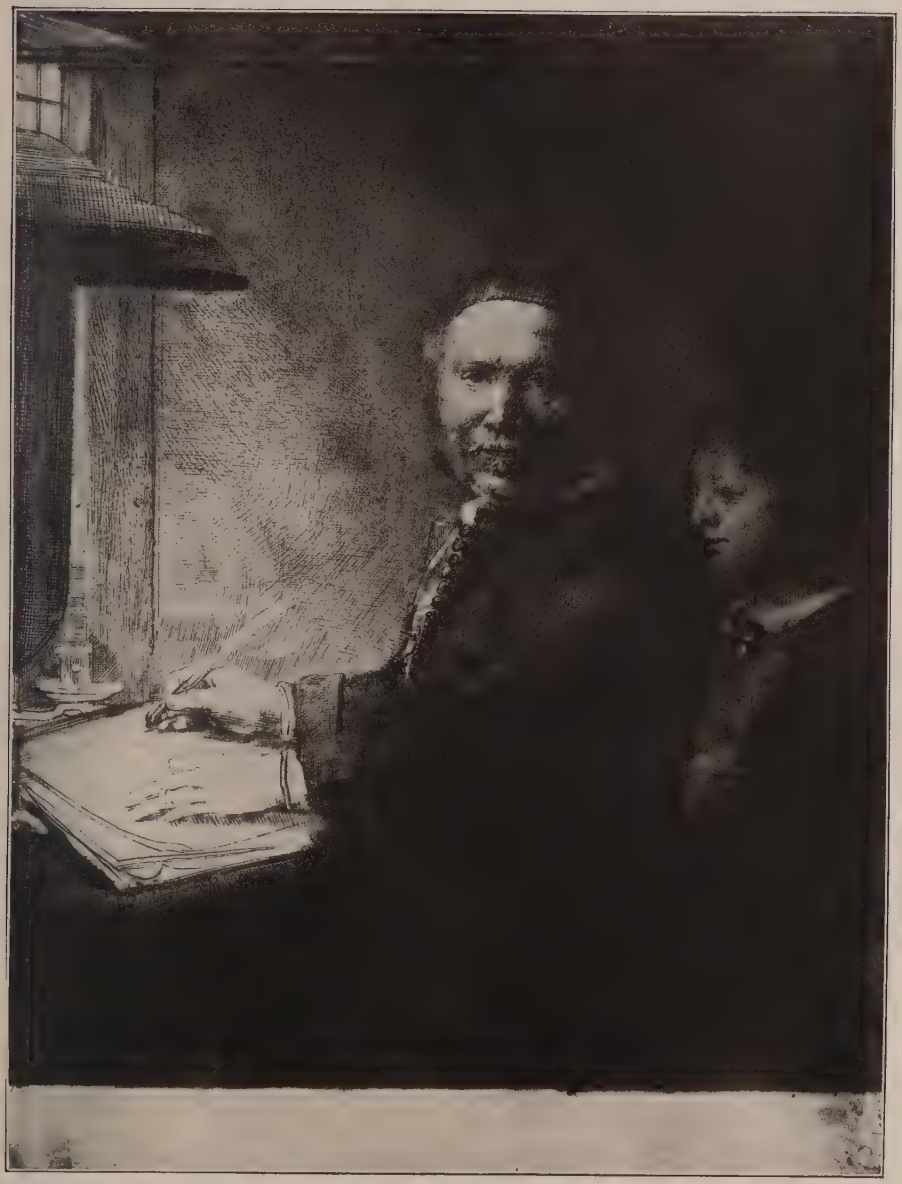
263, II. CLUMP OF TREES WITH A VISTA. 1652

265. II. LANDSCAPE WITH SPORTSMEN AND DOGS. (1653)

266, I*. TOBIAS AND THE ANGEL. AN ETCHING BY HERCULES SEGHERS

266. VI (OR VII?). THE FLIGHT INTO EGYPT: ALTERED FROM TOBIAS AND THE ANGEL BY HERCULES SEGHERS. (1653)

267. II. ST. JEROME READING, IN AN ITALIAN LANDSCAPE. (1653)

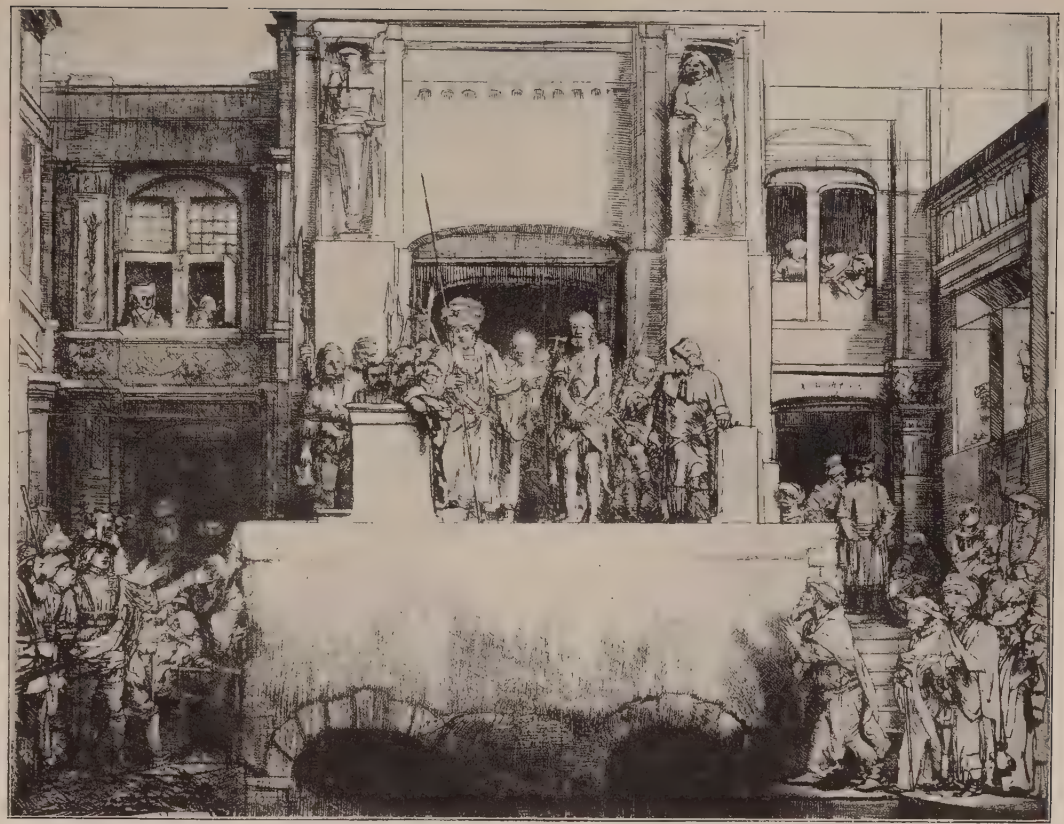


269, I. LIEVEN WILLEMSZ VAN COPPENOL, WRITING MASTER: THE SMALLER PLATE. (1653)

270, I. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES. (THE "THREE CROSSES"). 1653

270, IV. THE SAME: LATER STATE. 1653

271, I. CHRIST PRESENTED TO THE PEOPLE. EARLY STATE. 1655



271, VII. THE SAME. LATE STATE. 1655

272, II. THE GOLF-PLAYER. 1654

273, II. THE ADORATION OF THE SHEPHERDS (WITH THE LAMP). (1654)

274, III. THE CIRCUMCISION (IN THE STABLE). 1654

275, II. THE VIRGIN AND CHILD WITH THE CAT: AND JOSEPH AT THE WINDOW. 1654

276. THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A BROOK. 1654

277. CHRIST SEATED DISPUTING WITH THE DOCTORS. 1654

278. CHRIST BETWEEN HIS PARENTS, RETURNING FROM THE TEMPLE. 1654

282, III. CHRIST AT EMMAUS: THE LARGER PLATE. 1654

279. THE PRESENTATION IN THE TEMPLE: IN THE DARK MANNER (1654)

280. THE DESCENT FROM THE CROSS: BY TORCHLIGHT. 1654

281, I. THE ENTOMBMENT. FIRST STATE, PRINTED IN PURE LINE, (1654)

281. II. THE ENTOMBMENT. SECOND STATE, PRINTED WITH A SURFACE TINT. (1654)

283. ABRAHAM'S SACRIFICE. 1655

284, A, II. THE IMAGE SEEN BY NEBUCHADNEZZAR. 1655

284, A, V. THE IMAGE SEEN BY NEBUCHADNEZZAR. 1655

284, C, II. DAVID AND GOLIATH

284, B, IV. JACOB'S LADDER

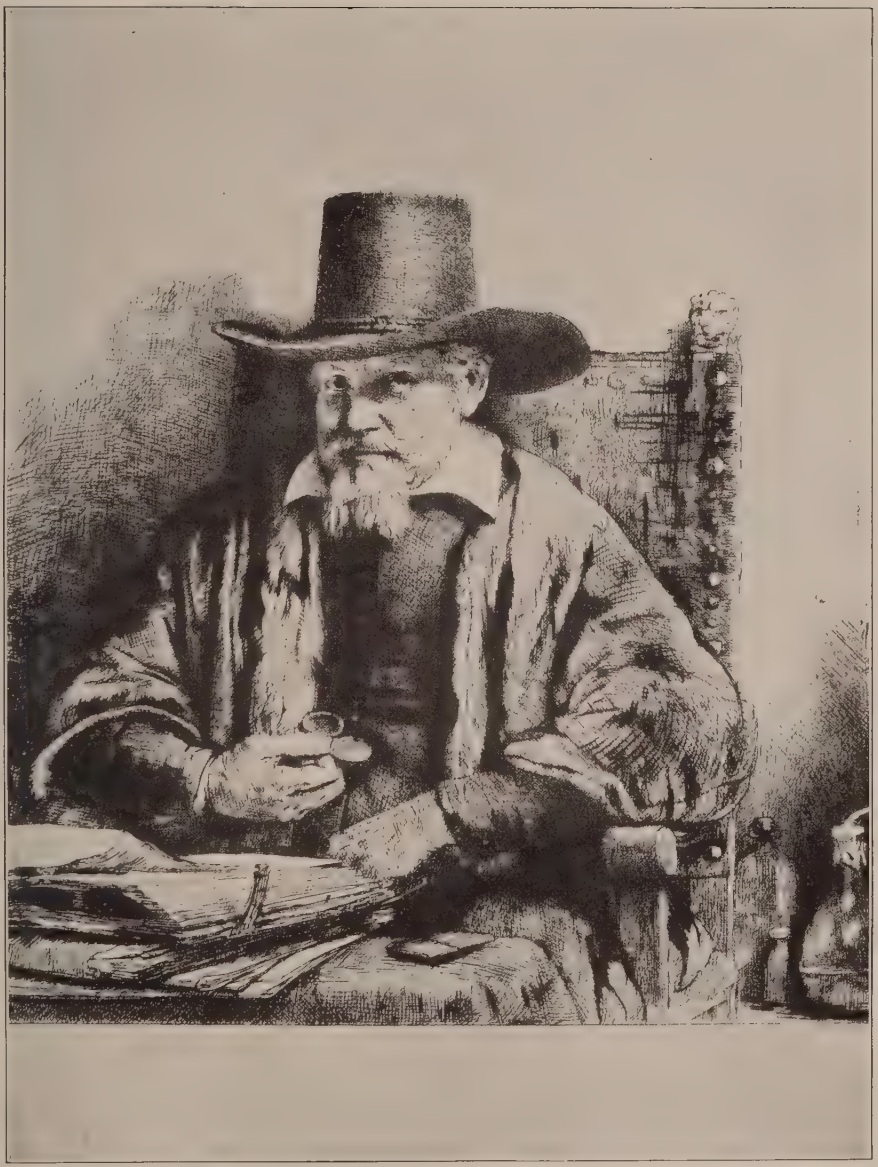
284, D, IV. DANIEL'S VISION OF FOUR BEASTS

285, I. THE GOLDSMITH. 1655

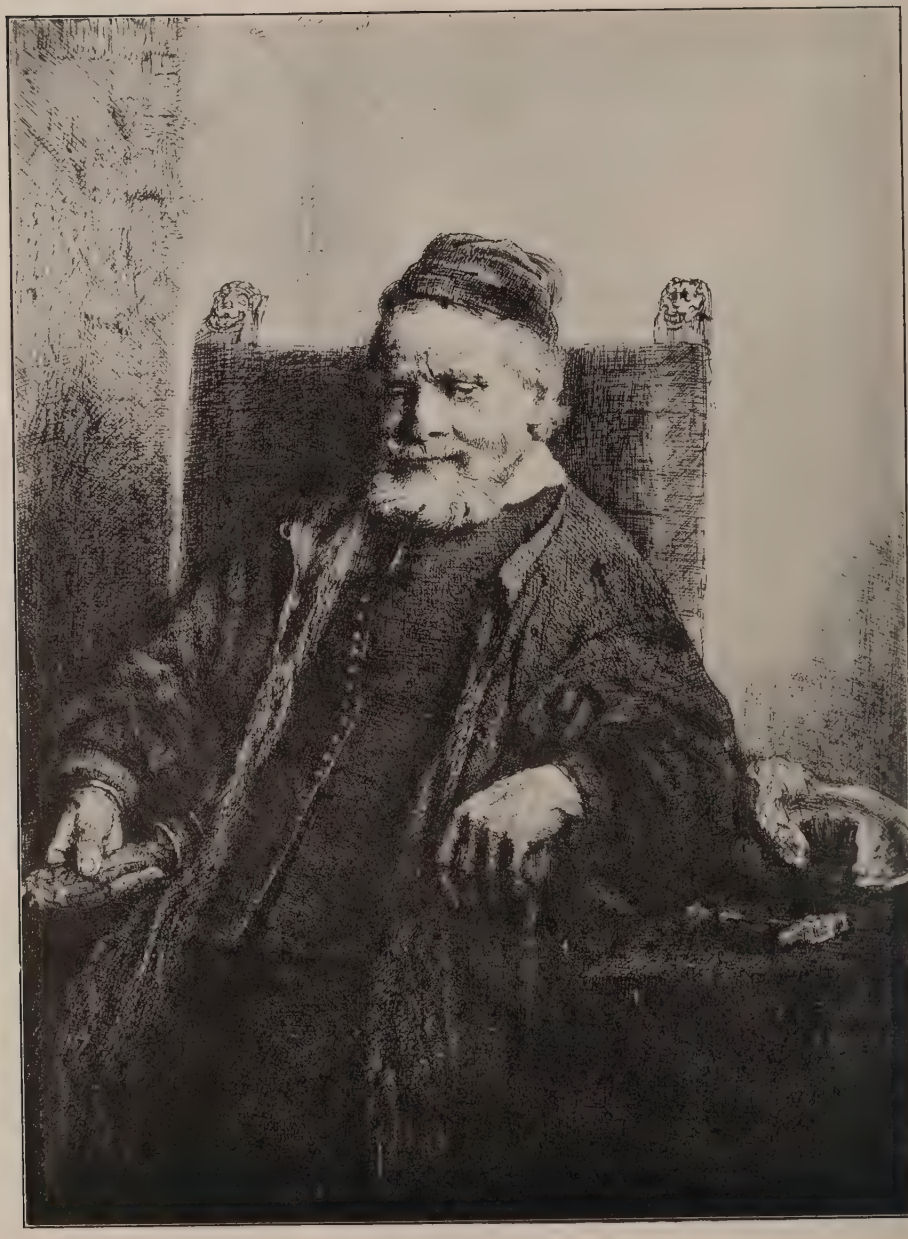
286. ABRAHAM ENTERTAINING THE ANGELS. 1656

287, II. JACOB HAARING. (1655)

288, 1. THOMAS JACOBSZ HAARING. 1655



289, I. ARNOLD THOLINX. (1656)



290, I. JAN LUTMA, THE ELDER. FIRST STATE. 1656

290, II. JAN LUTMA, THE ELDER. SECOND STATE. 1656

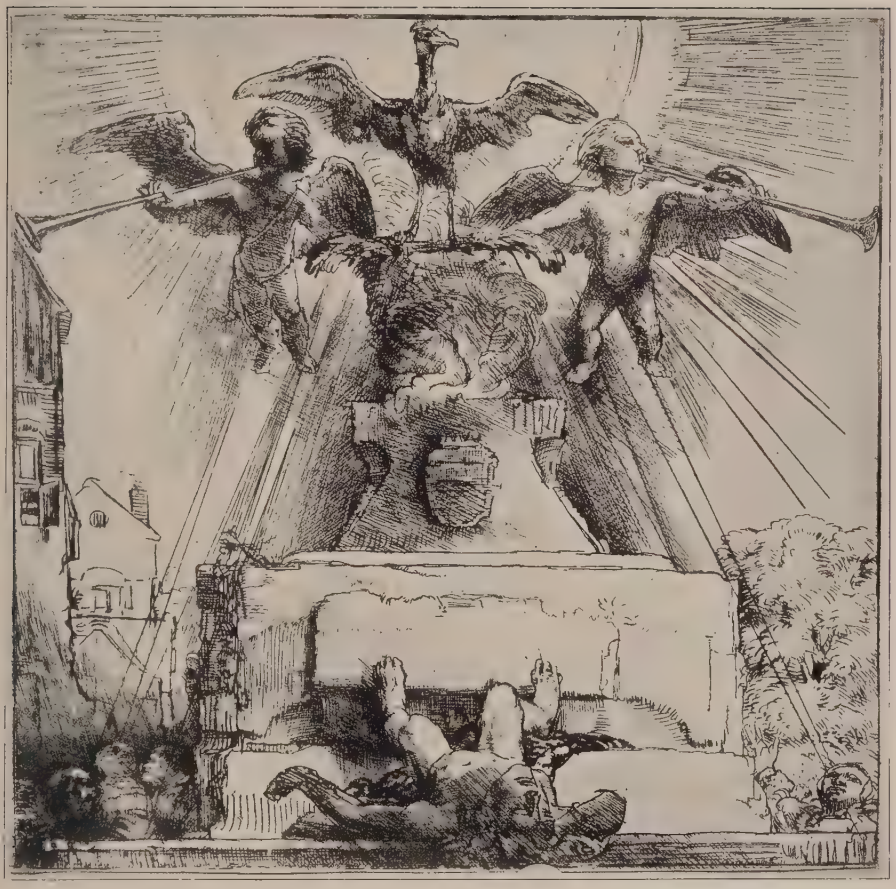
291, I. ABRAHAM FRANCEN. FIRST STATE. (1656)

201. VIII. ABRAHAM FRANCEN. LATE STATE. (1656)

202. II. S. FRANCIS BENEATH A TREE, PRAYING. 1657

294. III. CHRIST AND THE WOMAN OF SAMARIA. 1658

293. CHRIST ON THE MOUNT OF OLIVES. (1657)



295. THE PHOENIX: OR THE STATUE OVERTHROWN: AN ALLEGORY 1658

296. I. WOMAN SITTING HALF-DRESSED BESIDE A STOVE. FIRST STATE. 1658

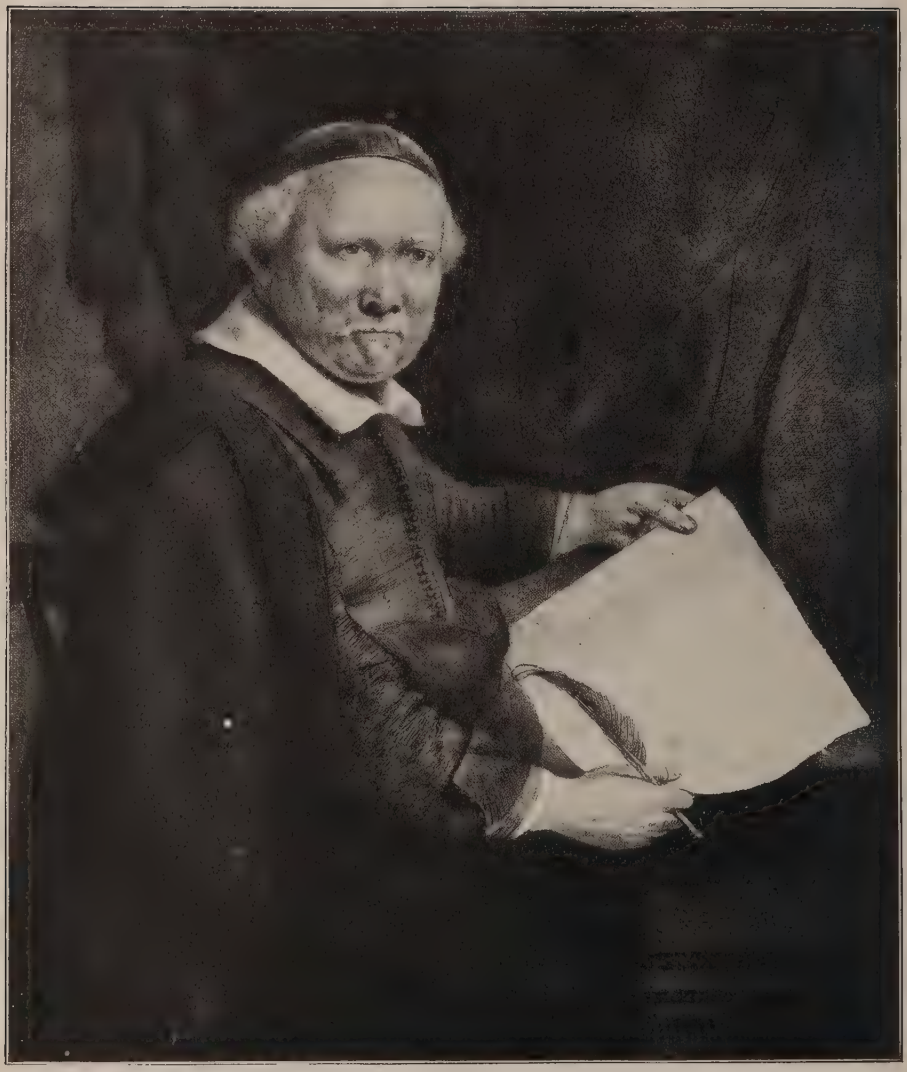
206, VI. WOMAN SITTING HALF-DRESSED BESIDE A STOVE. LATE STATE. 1658

297, I. WOMAN AT THE BATH, WITH A HAT BESIDE HER. 1658

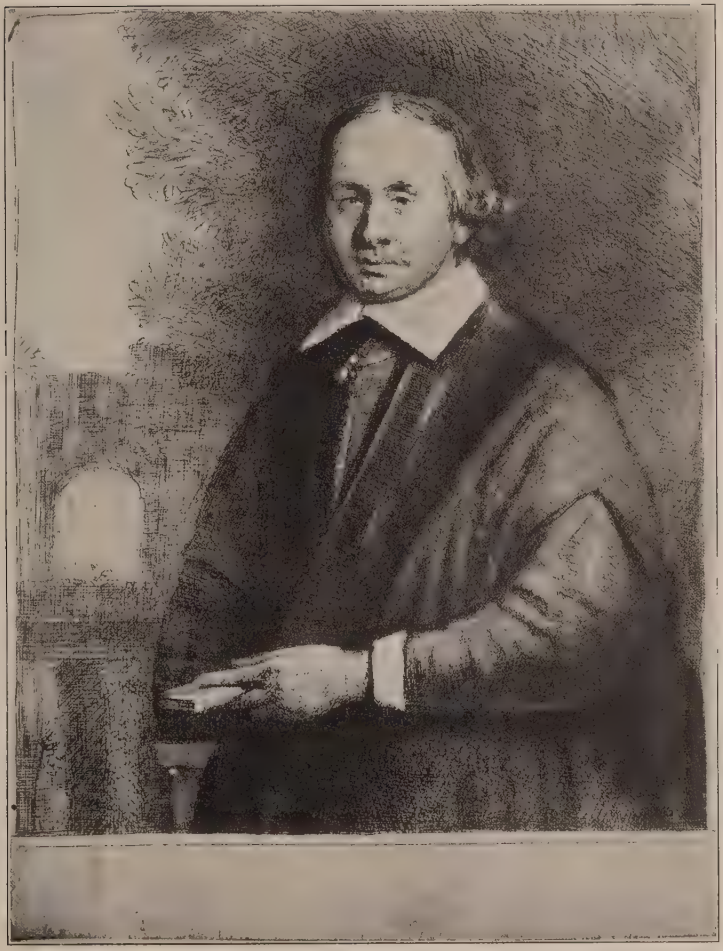
298. WOMAN BATHING HER FEET AT A BROOK. 1658

299, III. NEGRESS LYING DOWN. 1658

302. I. JUPITER AND ANTIOPE. 1659



300, V. LIEVEN WILLEMSZ VAN COPPENOL, WRITING MASTER: THE LARGER PLATE. (1658)



268, V. JAN ANTONIDES VAN DER LINDEN. PROFESSOR OF MEDICINE. (1665)

300*. REMBRANDT ETCHING. 1658

301, III. PETER AND JOHN HEALING THE CRIPPLE AT THE GATE OF THE TEMPLE. 1659

303, II. THE WOMAN WITH THE ARROW. 1661

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